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STUDIES IN MANTRA SHÂSTRA

PART IV

(Kâmakalâ, The gross Tattvas and their Lords, The Garland of Letters or Varnamâlâ.)

BY

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STUDIES IN THE MANTRA SHÂSTRA.

(KÂMAKALÂ).

BY

ARTHUR AVALON.

In the previous articles it has been shown that the Parabindu or Îshvara Tattva assumes in creation a threefold aspect as the three Bindus,—Bindu (Kâryya) Nâda, Bîja. These three points constitute symbolically a Triangle which is known as the Kâmakalâ. Kâma is of course not here used in the gross sense of desire, sexual or otherwise, but of Ichchhâ the Divine creative Will towards the life of form which is here explicated from Bindu the aspect previously assumed by Shakti through Nâda (Bindutâm abhyeti). The undivided supreme Chit shakti (Akhandaparachichchhakti) becoming desirous of appearing as all the Tattvas (Samastatattvabhâvena vivarttechchhâsamanvitâ) assumes the Bindu aspect (Bindubhâvang paryeti) characterised by a predominance of activity (Kriyâprâdhânyalakshanâ). Here it may be observed that Ichchhâ or Will is a form of Kriyâ (action): in the sense that it is the preliminary to action and sets the Self in motion. Shakti passes from potency through Will to action which through Para Bindu manifests. Bindubhâva is that state (Îshvaratattva) in which it is fully equipped to work and does so. Its threefold aspect as it works are Bindu Shivâtmaka, Bîja shaktyâtmaka and Nâda is Samavâya that is relationship or connection (Sambandha) as exciter (Kshobhaka) and that which is excited, (Kshobhya) which relation is the cause of creation (Srishtihetu). The Shâradâ (I. 10) then proceeds to deal with the appearance of the three Devîs and three Devas which are in the nature of the three Shaktis (Ichchhâ, etc.) and Fire, Moon and Sun. Having then dealt with Shabdasrishti it proceeds to describe Arthasrishti (I. 15) giving first the line of Devas from Shambhu who are the Lords of the Tattvas (Tattvesha) and then that part of Arthasrishti which is Tattvasrishti or the evolution of the Tattvas of mind and matter from Buddhi to Prithivî.

It is not easy in all cases to discover and set forth an accurate summary of the Devîs, Devas, Shaktis and so forth in Shabdasrishti; because the texts being in verse are not always to be read as they

stand, the order of words being in some cases regulated by the metre. As the author of the Prânatoshinî says in dealing with a citation from the Goraksha Samhitâ, that the texts must not be read " Pratishabdam" that is according to the order of the words but " Yathâsambhavam" according to the facts. But this does not relieve us from the difficulty of ascertaining what is the fact; that is, the real order. Other elements may also enter into the calculation : for instance, as Râghava Bhatta points out, the order of Shaktis varies in Îshvara and Jîva. In the former it is Ichchhâ, Jnâna, Kriyâ and in Jîva Jnâna, Ichchhâ, Kriyâ. In Îshvara's ideation (Pratyabhijnâ) when He desires to do anything, an act of volition proceeds from Him (Svechchhayâ kriyâ) to know or to do it (Tat jnâtung kartung vâ); next there is the capacity for cognising such acts (Tat kâryyajnânadarshana-shaktitâ) which is Jnâna-shakti; thirdly the gross effort (Sthûlah samudyamah) is the Kriyâ shakti (Kriyâshaktiruditâ) from which the whole world proceeds (Tatah sarvang jagat param). Râghava also points out that there is a difference of order in Shabdasrishti and Arthasrishti. Thus in dealing with the Pranava it is said " A which is Sun is Brahmâ :" but here in the Shâradâ verse, Vishnu is Sun. I will first give the order as it is given in the Shâradâ Text. (v. 10) " From Bindu came Raudrî; from Nâda Jyeshthâ, from Bîja, Vâmâ. From these came Rudra, Brahmâ, Ramâdhipa (Vishnu).

Raudrî bindostato nâdât jyeshthâ bîjâd ajâyata

Vâmâ, tâbhyah samutpannâ rudrabrahmaramâdhipâh.

It then continues " Who are in the nature of Jnâna, Ichchhâ, Kriyâ and Fire, Moon and Sun (v. 11).

(Sangjnânechchhâ kriyâtmâno vahnîndvarkasvarûpinah) who are in the form (Rûpa) of Nirodhikâ, Arddhendu and Bindu. These are all different states of Shakti (Shakterevâvasthâ-visheshâh), for it is owing to their arising from Shakti (Shaktitah utpannatvât, that they are identified with the Shaktis Ichchhâ and so forth.

According to the Yoginîhridaya Tantra (I) the order is (*a*) Ichchhâ-Vâmâ-Pashyantî; (*b*) Jnâna-Jyeshthâ-Madhyamâ; (*c*) Kriyâ, Raudrî-Vaikharî. It says that when Ichchhâ Shakti in the form of a goad (Angkushâkâra; that is the bent line Vakrarekhâ) is about to display the universe which is in seed (Bîja) form She is Vâmâ and in the form of Pashyantî shabda. Pashyantî = " She who sees" Îkshana. Vâmâ is so called because this Shakti vomits forth the universe (Vamanât Vâmâ). Jyeshthâ which is in the form of

a straight line (Rijurekhâ) attaining the state of Mâtrikâ (Matrikâ-tvam upapannâ) is Madhyamâ vâk. Raudrî is Kriyâ in triangular or pyramidal (Shringâtaka) that is three-dimensional form and is the manifested Vaikharî Shabda. According to the Kâmakalâ vilâsa (Comm. v. 22) Yoginîhridaya Tantra (Sangketa 1) and the Saubhâgyasudhodaya (cited in Sangketa 2 of the last Shâstra) the order would appear to be (*a*) Ichchhâ-Rajas-Vâmâ-Brahmâ-Pashyantî Shabda; (*b*) Jnâna-Sattva-Jyeshthâ-Vishnu-Madhyamâ Shabda; (*c*) Kriyâ-Tamas-Raudrî-Rudra-Vaikharî Shabda.

I will not however here attempt a discussion which would be both lengthy and technical of the texts on this point. For practical present purposes it is sufficient to know that the three Bindus are Shiva, Shakti, Shiva-shakti; Prakâsha, Vimarsha, Prakâsha-vimarsha; White, Red and Mixed; Bindu, Nâda, Bîja; Supreme, Subtle, Gross; the three Devîs, the three Devas, and the three Shaktis of Will, Knowledge and Action. The Supreme at this point thus becomes a Trinity of Energy.

The division of the Mahâbindu may be memorised by writing in Sanskrit the "Fire" Bîja or Ram: that is Ra with Chandra-bindu (रँ). Then invert the Nâda sign which will thus represent the Moon (Indu), the Bindu, the Sun (Ravi), and the Ra, Fire (Agni). The Triangle may be formed by drawing two sides or a bent line and then completing it with a straight line. At the apex place the "Ravibindu (Sun) and at the left and right hand corners Vahnibindu (Fire) and Moon (Chandrabindu). Between Sun and Moon place Vâmâ Vakrarekhâ and Brahmâ; between Fire and Moon, Jyeshthâ and Vishnu; and between Moon and Sun Raudrî Rijurekhâ and Rudra. Between each of the points are lines formed by all the letters (Mâtrikâ varna) of the alphabet called the A-Ka-Tha triangle. The Pâdukâpanchaka, a Hymn attributed to Shiva, (Tantrik Texts, Vol. 2) speaks of A-Ka-Tha in the second verse on which Kâlîcharana comments as follows:—Here He is Kâmakalâ in form and the three Shaktis (Vâmâ, Jyeshthâ, Raudrî) emanating from the three Bindus are the three lines. The sixteen vowels beginning with A form the line Vâmâ, the sixteen letters beginning with Ka from the line Jyeshthâ and the sixteen letters beginning with Tha form the line Raudrî. The abode of Shakti (Abalâlayam) is formed by these three lines. The other three letters Ha, La, Ksha are in the corners of the Triangle. Kâlîurdhvâmnâya says "The Tribindu is the Supreme Tattva and embodies in Itself Brahmâ, Vishnu, Shiva (Brahmavishnushivâtmakam). The Triangle composed of the Letters has emanated from the Bindu;" also "The letters A to Visargah make the line

Brahmâ, the letters Ka to Ta the line Vishnu, and the letters Tha to Sa the line Rudra. The three lines emanate from the three Bindus. The Gunas, as aspect of Shakti, are also represented by this threefold division. The Tantrajîvana says "The lines Rajas, Sattva, Tamas surround the Yonimandala" Also "above is the line of Sattva, the line of Rajas is on its left and the line of Tamas on its right."

The Shabdabrahman in its threefold aspect and Energies is represented in the Tantras by this triangular Kâmakalâ which is the abode of Shakti (Abalâlaya). The Triangle is in every way an apposite symbol, for on the material plane if there are three forms there is no other way in which they can be brought to interact except in the form of a triangle in which whilst they are each, as aspects, separate and distinct from one another, they are yet related to each other and form part of one whole. In the Âgamakalpadruma it is said that the Bindu is Hang (one point) and Visargah (two points) is Sah or Shakti. The Yâmala thus speaks of this abode "I now speak of Kâmakalâ" and proceeding says "She is the Eternal One who is the three Bindus the three Shaktis and the three Forms (Trimûrtti). The Mâheshvarî Samhitâ says Sun, Moon and Fire are the three Bindus and Brahmâ, Vishnu, Rudra the three lines. The Lalitâsahasranâma calls the Devî, Kâmakalârûpâ. Bhâskararâya in his commentary thereon (v. 78) says that Kâma or creative will (Ichchhâ) is both Shiva and Devî and Kalâ is their manifestation. Hence it is called Kâmakalâ. This is explained in the Tripurasiddhânta "Oh Parvatî, Kalâ is the manifestation of Kâmeshvara and Kâmeshvarî. Hence She is known as Kâmakalâ, Or She is the manifestation (Kalâ) of Desire (Kâma) that is of Ichchhâ Shakti. The Devî is the great Tripurasundarî. Bhâskararâya's Guru Nrisinghânandanâtha wrote the following verse on which the disciple comments :

"I Hymn Tripurâ, the treasure of Kula, who is red of beauty ; Her limbs like unto those of Kâmarâja who is adored by the three Devatâs of the three Gunas ; who is the desire or Will of Shiva (according to the Anekârthadhvanimanjarî lexicon I = Manmatha = Kâma Ichchhâ) who dwells in the Bindu and who manifests the Universe." She is red because she is the Vimarshashakti. She is called (says the Commentator cited) Tripurâ as She has three (Tri) Puras (literally cities or abodes) here meaning three Bindus, lines, angles, syllables and so forth. She has three angles (in the triangular Yoni the source of the universe) as well as three circles (the three Bindus) and the Bhûpura of Her Yantra has three lines.

Yoni does not here mean generative organ but Kâranam the Cause of the universe. She has three aspects and creates the three Devatâs through the three Shaktis Vâmâ and others and manifests as Will, Knowledge and Action. Thus since She the Supreme Energy is everywhere triple she is called Tripurasundarî. The three syllables of Her Mantra are the three divisions of the Panchadashî namely Vâgbhava, Kâmarâja and Shakti Kûtas which according to the Vâmakeshvara Tantra are the Jnâna and other Shaktis. The Kâmabîja is Klîng and Klîngkâra is Shivakâma. Here "I" is said to denote the Kâmakalâ in the Turîya state through which Moksha is gained and hence the meaning of the saying that "he who hears the Bija without Ka and La does not reach the place of good actions"—that is he does not go to the region attainable by good actions but to that (Moksha) attainable by Jnâna alone. The Bhâvachûdâmani says "Meditate on the face in the form of Bindu, and below on the twin breasts (the two other Bindus) and below them the beauteous form of the Hakârârddha. The commentator on the Ānandalaharî says "In the fifth sacrifice (Yajna) let the Sâdhaka think of his Ātmâ as in no wise different from, but as the one and only, Shiva; and of the subtle thread-like Kundalinî who is all Shaktis extending from the Ādhâra Lotus to Paramashiva. Let him think of the three Bindus as being in Her body indicating Ichchhâ, Jnâna, Kriyâ; Moon, Sun, Fire; Rajas, Sattva, Tamas; Brahmâ, Vishnu, Rudra: and then let him meditate upon the Chitkalâ who is Shakti below it". The Bindu which is the "Face" indicates Virinchi (Brahmâ) associated with the Rajas Guna. The two Bindus which are the "Breasts" and upon which meditation should be done in the heart indicate Hari (Vishnu) and Hara (Rudra) associated with the Sattva and Tamas Gunas. Below then meditate upon the subtle Chitkalâ which indicates all three Gunas and which is all these three Devatâs. Similar meditation is given in Yoginî (and other) Tantras winding up with the direction "and then let the Sâdhaka think of his own body as such Kâmakalâ."

As regards this it is to be observed that in the Mûlâdhâra there is a Traipura Trikona so-called because of the presence of the Devî Tripurâ within the Ka inside the triangle. This Ka is the chief letter of the Kâma Bîja and Kang is the Bijâ of Kâminî, the aspect of Tripurasundarî in the Mûlâdhâra. Here also are the three lines, Vâmâ, Ichchhâ and so forth. Thus the Traipura Trikona is the Sthûla aspect of the Sûkshma shakti in the region of the upper Sahasrâra called Kâmakalâ. It is to this Kâminî that in worship the essence of Japa (Tejorûpajapa) is offered, the external Japa being given to the Devatâ worshipped in order that the Sâdhaka may retain the

fruits of his Japa (Nityapûjâpaddhati 8). Man physically and psychically is a limited manifestation of this threefold Shakti which resides within himself and is the object of worship. Such worship leads to identification and so the Shrîtattvârnava says " Those glorious men who worship in that Body in Sâmarasya are freed from the waves of poison in the untraversable sea of the universe (Sangsâra)". Sâmarasya I may here observe is a term which is ordinarily applied to the bliss of sexual union (Strîpungyogât yat saukhyang tat sâmarasyam). For the benefit however of those who are always reading gross meanings into parts of the Shâstra alien to them it is necessary to explain that Sâmarasya is both gross (Sthûla) and subtle (Sûkshma). Here the latter is meant. An erotic symbol is employed to denote the merger of the Jîva and Supreme Consciousness in ecstasy (Samâdhi). The Tantras largely employ such imagery which is to be found in the Upanishads and in non-Indian scriptures. Thus the highly sensual imagery of the Biblical "Song of Songs" is said (whether rightly or not, I will not here inquire) to symbolise Christ's love for His Bride the Church. Spiritual union is symbolised by terms borrowed from the world of man. By Mantrayoga is sought that perfection and unity of Bhâva which leads to Jnânayoga Samâdhi.

"On the division of the Supreme Bindu (into the threefold Kâma-kalâ) there was Unmanifested Sound" (Bhidyamânât parâdbindoravyaktâtmaravo bhavat (Shâradâ-I-11). This is the Shabdabrahman or the Brahman as the cause of manifested Shabda and Artha and therefore of Mantra. This causal "Sound" is the unmanifested (Avyaktâtmâ) undifferentiated (Akhanda) principle of Shabda (Nâdamâtra) composed of Nâda and Bindu (Nâdabindumaya) devoid of all particularity such as letters and the like (Varnâdivishesha-rahita). Some as the Shâradâ says (V. 12) have thought that the Shabdabrahman was Shabda and others Shabdârtha but this cannot be for both are unconscious (Jadatvât) " In my opinion" its author says (v. 13) " Shabdabrahman is the Consciousness in all beings" (Chaitanyang sarvvsbhûtânâng shabdabrahmeti me matih). For if Shabdârtha or Shabda be called Shabdabrahman then the meaning of the term Brahman is lost (Brahmapadavâchyatvang nopapadyate); for the meaning of the term Brahman (Brahmapadârtha) is Sat-Chit-Ânanda (Sachchidânandarûpa) whilst these are unconscious (Jada). Râghava Bhatta says that Shabdabrahman is Nâdabindumaya Brahman (Brahmâtmaka) sound (Shabda) unmanifested (Avyakta) undifferentiated (Akhanda) all pervading (Vyâpaka) which is the first manifestation of Paramashiva in creative mood (Srishtyunmukha-

paramashivaprathamollâsamâtram). He also cites a passage from some work unnamed which says that out of Prakriti in Bindu form in whom Kriyâ Shakti prevails (Kriyâshaktipradhânâyâh prakriter bindu-rûpinyâh) arose the Supreme Shabdabrahman the cause of Shabda and Shabdârtha (Shabdashabdârthakâranam). The Sound (Rava) here spoken of is in the form of Bindu (Bindurûpa) which later appears in all bodies as the Mâtrikâs and Varnas in their respective places. The Shâradâ (I. 14) having thus dealt with Parâshabdasrishti concludes in a general way "Consciousness which is the Svarûpa of, and appears as, Kundalî Shakti in the bodies of all living beings manifests as Letters in prose and verse having obtained the instruments for utterance which are the throat and so forth."

Tat prâpya kundalirûpang prâninâng dehamadhyagam
Varnâtmanâvirbhavati gadyapadyâdibhedatah.

The subsequent Shabdasrishti is derived from Kundalinî. The Kâmakalâ is thus called the root (Mûla) of all Mantra for it is the threefold aspect of the Shabdabrahman the cause of all manifested Shabda and Artha and therefore of Mantra. In a future article I will continue the account of the creative process, namely, the Arthasrishti in which are included the Tattvas from Buddhi to Prithivî and the Lords (Tattvesha) or forms of Consciousness which preside over them. These are necessarily dealt with in connection with the Tattvas over which they preside. In the same way Pashyantî, Madhyamâ, and Vaikharî states of sound are here also dealt with because Pashyantî and the others only exist in the created body. Parashabda is unmanifested Chaitanya but the other Three Feet of the One Brahman are set in the manifested world of Mind and Matter.

THE GROSS TATTVAS AND THEIR LORDS.

The Shâradâ Tilaka (Chapter I) having first dealt with Shabdasrishti on account of its priority (Prâdhânyadyotanâya prathamoddishtam) commences with the fifteenth verse to speak of the creation of objects (Arthasrishti), for Pashyantî and the other Bhâvas assume the existence of the manifested body. It says from Shambhu who is in the nature of Kalâ (Kalâtmanah) and Bindu (Bindvâtmanah) and friend of Kâla (Kâlabandhu) issued (Ajâyata) the "Witness of the World" (Jagatsâkshî), the all pervading (Sarvavyâpî) Sadâshiva. Râghava says Kalâ is here either used generally, or as referring to the Nivritti and other Kalâs which Shambhu produces. By "friend

of Kâla" is meant that Shambhu is in the nature of Nâda (Nâdâtmâ) because in unbeginning and unending time He is the helper of the Kâla which is Srishti (Anâdyanante kâle srishtirûpa-kâla-sahâyât). The connection again is one between cause and its possessor. Again "friend" indicates the causality (Nimittatvam) of Kâla. For it has been said : "It has its beginning in Lava and ends in Pralaya; and is full of Tamas Shakti. Lava is the time taken to pierce with a needle a lotus-petal. Thirty Lavas = one Truti. This Kâla is Apara : for there is also Para Kâla. Kâla or Mâyâ is the cause of the occurrence of birth and destruction. Râghava concludes that Prakriti and Kâla exist in even Mahâ-pralaya. But their permanence (Nityatâ) is a dependent one (Âpekshakanityatâ). For the permanence of the Purusha in which all things have their goal is alone independent (Svatanityatam).

From Shambhu was born the Sadâshiva who is the Doer of the five forms of work namely creation, preservation and "destruction" favour (Anugraha) and disfavour (Nigraha). From Sadâshiva comes Îsha, from Him Rudra, from Rudra Vishnu, from Vishnu, Brahmâ (v. 16.) On this verse Râghava says "It has been said before how they arise in Shabdasrishti. Here they arise in Artha-srishti.

The five Shivas are known in the Tantras as the "Five great corpses" (Panchamahâpreta). Shiva is constantly represented in corpse-like (Shavarûpa) form. This symbolises that Consciousness in Itself (Svarûpa) is actionless and inert. All action is by Shakti. Hence the Devî is in pictures imaged as standing on the inert corpse-like body of Shiva. The same notion is represented by Viparîtamaithuna, a prominent example of the use of erotic symbolism in the Shâkta Shâstra. These Panchamahâpreta form the couch on which the Devî, Wave of Consciousness and Bliss, rests in the house of Chintâmani adorned with a garden of Nîpa trees, which is in the Island of Gems, surrounded with a grove of celestial trees, in the midst of the ocean of nectar (Ânandalaharî). This is the well-known Tantrik meditation on the heart-lotus of worship below the Anâhata-chakra. The Bahurûpâshtaka and Bhairavayamâla say "There is the supreme abode (Mandira) of Devî full of Chintâmani stones (which grant all desires). The great couch is Shiva, the cushion or mattress (Kashipu) is Sadâshiva, the pillow the great Ishâna. The four supports (Pada) are Ishâna, Rudra, Hari, and Brahmâ. On that Bed reclines the supreme Tripurasundarî." Hence the Devî in the Lalitâsahasranâma (v. 22) is called Panchabrahmâsanasthitâ. The Jewelled Island is a high state of Consciousness in that Ocean of Nectar

which is the infinite all pervading Consciousness Itself. The Devî is united with Paramashiva in the Pranava; the Nâda over the Ongkâra being the couch on which is resting Parashiva in His Bindu form. A. U. M. Nâda, Bindu the five component parts of Om and the Shrîchakra Yantra are here referred to.

The supreme Paramashiva abides in Satyaloka beyond mind and matter. Shambhu presides over mind and his abode is Maharloka. Ether, air, fire, water, earth are presided over by Sadâshiva, Îsha, Rudra, Vishnu, Brahmâ whose abodes are Tapoloka, Janaloka, Svarloka, Bhuvarloka, Bhûrloka; and their centres in the human body are in the Ājnâ, Vishuddha, Anâhata, Manipūra, Svâdishthâna, and Mūlâdhâra Chakras, respectively. Kundalî Shakti manifests as the six: But notwithstanding all Her subtle and gross manifestations She remains over the same Chit and Ānanda; for the Ātmâ in its own nature (Svarūpa) as distinguished from its Powers and their products is the same in all times and places.

Turning then to the Tattvas the Shâradâ says (v. 17) that from the unmanifest Mûlabhûta (Prakriti or root of all creation) of the Supreme (Paravastu = Bindu) when subject to change (Vikriti) issued, through inequality of the Gunas, the Sâttvika Tattva Mahat in the form of the Antahkarana and Gunas.

Mahat is the cosmic Buddhi which is said to be in the form of the Antahkarana (Buddhi, Ahangkâra, Manas) for all three are implicitly contained in the first (Ūpachârâdubhayâtmakah), as also the Gunas which here mean the Tanmâtras of sound, touch, sight taste and smell. According to Nyâya the Gunas appertain each to each (Tattadvisheshagunâh); or according to Sângkhya Ether has one Guna, Air has two, Fire three and so forth. From Mahat was derived Ahangkâra which is threefold as Vaikârika, Taijasa, and Bhûtâdi or the Sâttvika, Râjasa, and Tâmasa Ahangkâras (v. 18), Râghava says that it is called Vaikârika because it issues from Parameshvara when his Sâmarasya with Shakti becomes Vikrita or disturbed. The Devas also are Vaikârika because produced from it. According to Sângkhya the Vaikârika nature is due to its generation from Pradhâna when Vikrita. The Vaikârika Devas are Dik, Vâta, Arka, Prachetâ (Varuna) Ashvi (two Ashvinîkumâra) Vahni, Indra, Upendra (Vishnorekâ mûrtti) Mitra (the third sun) and Ka (Chandra). These are the Presiding Devatâs of the senses (Indriya). From the Taijasa Ahangkâra were evolved the Indriyas. The five Tanmâtras and thence derived Bhûtas came from Bhûtâdi Ahangkâra.

The Text and Commentary speak of the derivation of Âkâsha from Shabdatanmâtra, Vâyu from Sparshatanmâtra and so forth. But as the word Pûrva occurs, others read this as meaning that each becomes cause of what follows in association with what had gone before. Thus Shabdatanmâtra produces Âkâsha. From Shabdatanmâtra together with Sparshatanmâtra come Vâyu. From these two and Rûpatanmâtra come Agni and so forth.

The Shâradâ then gives the colours of the Bhûtas namely transparent (Svachchha) ether, black air, red fire, white water, and yellow earth, the Âdhâras of which are the Tanmâtra and the Gunas of which are sound, touch, sight, taste and smell. Râghava Bhatta says that it is for the purpose of worship (Upâsanâsthânam) in pursuance of Shâstra (Svashâstrânurodhena) that certain invisible things are here said to have colours (Atra keshânchit arûpi-dravyânâng varnakathanam). This might perhaps seem to suggest to some that the colours are not real. But if this be so is it correct? Ether is transparent which is no colour, black is the absence of colour. With Rūpa there must be colour. For what is colourless is formless. Form is only perceived by means of colour: and the last three Bhūtas are with form. Their colours are widely adopted. Thus in China also yellow is the colour of earth and red and white are generally assigned to fire and water, respectively. Possibly what is meant is that the colours are here mentioned for the purpose of worship: that is, the mentioning is for such purpose. Else how could the Yogî perceive them? For it is said Tâni vastûni tanmâtrâdîni pratyaksha-vishayâni (that is to Yogîs). Elsewhere it is said that ether is hollow or pitted (Sushirachihnam) air is moving (Chalanaparah) fire is digesting (Paripâkavân) water is tasteful (Rasavat) earth is solid (Ghanâ). All the universe is composed of the four Bhûtas entering into one another (Parasparânupravishtaih mahâbhûtaishchaturvidhaih) pervaded by ether (Vyâptâkâshaih).

Thus Consciousness as Shakti evolves mind and matter. The principles (Tattvas) of these are not always clearly understood. They may and indeed must be considered from the point of view of evolution—that is according to the sequence in which the limited experience of the Jîva is evolved—or from that in which they are regarded after creation when the experience of concrete sense objects has been had. According to the former aspect, Buddhi is the state of mere presentation; consciousness of being only, without thought of "I" (Ahangkâra) and unaffected by sensations (Manas, Indriya) of particular objects which *ex hypothesi* do not yet exist. It is thus a state of impersonal Jîva consciousness. Ahangkâra

of which Buddhi is the basis is the personal Consciousness which realises itself as a particular "I" the experiencer. The Jîva wakes to world experience under the influence of Mâyâ shakti. In the order of awakening he first experiences in a vague general way without consciousness of the limited self like the experience which is had immediately on waking after sleep. It then refers this experience to the limited self and has the consciousness "I am so and so." Manas is the desire which follows on such experience and the senses and their objects are the means whereby that enjoyment is had which is the end of all will to life. The Cosmic Mind projects its content as ideas and desires on to the gross sensual plane and there the individual mind enjoys them as such.

I may here observe that the same scheme exists in Buddhism where the root is given as Avidyâ, from which arises Sangskâra. This gives birth to Vijnâna (which is Buddhi) and then to Nâma rūpa that is an external world at first vaguely perceived. The desire to take cognisance of this gives rise to the six sense organs (Shadâyatana) namely Manas and the Indriyas. From this follows contact (Sparsha) of the sense organs with the external world giving rise to feeling (Vedanâ) called forth by such contact in the form of pleasure and pain. This experience produces Desire (Trishnâ which a recent work on the Unconscious calls Libido) for pleasant sensations resulting in attachment and enjoyment (Upâdâna), and then the individual Jîva consciousness (Bhâva) is born (Jâti) ages and dies and is again reborn until Nirvâna is attained. Throughout it is the will to life, the root of which is in Avidyâ which produces the instruments namely the mind and senses whereby enjoyment is to be had and which creatively imagines the content of its experience from out the store of past lives in past universes. True experience therefore can only be had by destroying the root which is Avidyâ. One of the tasks which yet remains to be done is to show the essential similarities of Buddhism and Hinduism instead of dwelling, as is usually done, on their differences, alleged or real. When it is fully realised that Buddhism took its birth in India and the implications necessary therein truer notions will be entertained of it than generally prevails.

An example from science has been given which illustrates the process stated. In some animals there are no specialised sense organs but when stimulus is often given to a particular part of a body that part gets specially sensitive to it and a particular organ is developed. The illustration of course assumes that objects have been already created. But in the evolution of the world similar

principles come into play as those which exist after it has been evolved. The effect exists in its cause. Consciousness awakening to world experiences reaches forth and forth and as it seeks to come by recollection to its limited self, its desire evolves the instruments of enjoyment and projects the objects of enjoyment into the sensual world. This is the action of the Sangskâra operating in and upon consciousness.

Whilst however in the order of evolution Buddhi is the first principle; in the actual working of the Antahkarana after creation has taken place it comes last. It is more convenient therefore for ordinary exposition to commence with the sense objects and the sensations they evoke. Matter as the objective cause of perception is not in its character as such under the cognisance of the senses. All that can be predicated of it is its effect upon these senses which is realised by the instrumentality of mind in its character as Manas. In science the notion of indestructible matter in atomic form is no longer held, for all matter it is now shown can be dissociated and the atom is dematerialised. The old duality of Force and Matter disappears, these two being held to be differing forms of the same thing. The ultimate basis is now recognised as Mâyâ or Prakriti Shakti. Matter is a stable form of force into which on disturbance of its equilibrium it disappears. Sensible matter (Bhūta) affects the experiencer in five different ways giving rise to the sensations of hearing (Ākâsha), touch and feel (Vâyu : not in the sense of all forms of contact, for form and solidity are not yet developed) colour and form and sight (Rûpa) taste (Rasa) and smell (Gandha). Sensible perception however exists only in respect of particular objects. But there exist also general elements of the particulars of sense perception. There is an abstract quality by which sensible matter (Mahâbhûta) is perceived. This abstract quality is Tanmâtra the "mere thatness" or abstract quality of an object. These are the general elements of sense perception which necessarily come into existence when the senses (Indriya) are produced. This is supersensible (Atīndriya) matter the existence of which is ordinarily only mediately perceived through the gross particular objects of which they are the generals and which proceed from them. Sensations aroused by sense objects are experienced by the outer instruments (Bâhyakarana) or senses (Indriya) whether of cognition (Jnânendriya) or action (Karmendriya) which are the afferent and efferent impulses respectively. The Indriyas are not however sufficient in themselves. In the first place unless attention co-operates there is no sensation (Ālochana) at all. Nextly as the experiencer is at every

moment besieged by countless sensations from all sides; if any of these is to be brought into the field of consciousness it must be selected to the exclusion of others. Lastly the manifold of sense or "points of sensation" must be gathered together and made into a whole. These three functions are those of Manas the function of which is said to be Sangkalpa-vikalpa that is selection and rejection of material provided by the Jnânendriya. These sensations, to affect the experiencer, must be made his own and this is done by Ahangkâra or "Self-arrogation". It is then passed on to Buddhi which determines either by way of forming percepts and concepts or resolutions (Kartavyam etat mayâ). Thus all the Tattvas work for the enjoyment of the Self or Purusha. They are not to be regarded as things existing independently by themselves but as endowments of the Spirit (Âtmâ). They do not work arbitrarily as they will but represent an organised co-operative effort in the service of the Enjoyer the Experiencer or Purusha.

The Tantras speak of three Tattvas namely Âtmâ, Vidyâ, Shiva. The first includes those Tattvas of the Thirty-six which are called impure (Ashuddha) namely Prithivî to Prakriti; the second the pure-impure (Shuddha-ashuddha) or Mâyâ, the Kanchukas and Purusha; and the third the pure Tattvas (Shuddha) from Shuddhavidyâ to Shiva Tattva. I have dealt with the last two in previous articles and deal with the first in the present one. It is also said (see Jnânârnava Tantra XXI-1-9) that there are four Âtmâs constituting the Chitkunda or Mandala in the Mûlâdhâra where the inner Homa is made. By knowledge thereof there is no rebirth. These are Âtmâ, Jnânâtmâ, Antarâtmâ and Paramâtmâ.

The Âtmâ (Prânarûpî) which is in all creatures (Jantu) as the basis of their Prâna or vital principle is their Âtmâ. It is Hangsasvarûpî and is manifested in individual bodies by inspiration and expiration (Shvâsa, Uchchhvâsa). This is Jîvâtmâ. It is like the Âkâsha separated in a pot which when broken becomes mingled with the total Âkâsha. Jnânâtmâ is said to be Sâkshât-sâkshirûpaka. That is, it is that aspect of Âtmâ which witnesses all and by which the unity of all is known. It is thus the basis of Buddhi and all mental Tattvas derived therefrom. By "Antar" in Antarâtmâ is meant the subtle Âtmâ of atomic dimension (Rahasyasûkshma-rûpakam-paramânu) which pervades every object. It is the "inner bodiness" (Antarangatâ) the spark of Paramâtmâ. It is the Hangsa known only by Yogîs. Its beak is Târa (Mantra Om); its two wings are Âgama and Nigama. Its two feet are Shiva and Shakti. The three Bindus are Its three

eyes. When this Paramahangsa is spread (Vyâpta) throughout creation then all Bhûtas spring up in their order (Akâsha, Pavana, etc). Of these five the root is Chitta. This Hangsa Bird disports Itself in the Lake of Ignorance (Avidyâ) in the mud of illusion and infatuation (Mohapangka) which is the world. When this Hangsa becomes other-worldly (Nishprapancha) and dissolving (Sanghâra-rûpî) then It reveals the Self (Âtmânam pradarshayet). Then Its "Birdness" (Pakshitvâ) ceases. Then the So'hamâtmâ is established which is the Supreme Experience or Paramâtmâ.

To complete the creative process it is now necessary to resume the creation of Shabda (Shabdasrishti) from its supreme state (Parashabda or Parabrahman) through its three Bhâvas, Pashyantî, Madhyamâ and Vaikharî manifesting in bodies composed of the Tattvas above described; for in this way the birth of the letters composing Mantras is shown. I will deal with this in the following article under the title "Garland of Letters" (Varnamâlâ), a subject of primary importance in the Tantras.

THE GARLAND OF LETTERS OR VARNAMÂLÂ.

We now speak of "Vâk"—"The Word"—a great concept of the Shâstras. Shruti says "Four are the steps measured by Vâk. The wise Brâhmana knows them. Three being hidden in the cave do not issue. The fourth is spoken by men in their speech."

The Parabindu is the Shabda-brahman: for on its differentiation arises the "unmanifest sound" (Avyaktarava) the Hidden Word from which all manifested speech and the objects which it denotes are derived. This is the state of Supreme Shabda (Parashabda) the evolution of which (Parashabdasrishti) has been shown in previous articles of this series. In its further development the existence of mind and body is assumed. This has been discussed in the account of the evolution of the objects (Arthasrishti) which Mind thinks and uttered Speech names. This Shabdabrahman as appearing in bodies is Kundalinî Shakti (Kundalinî shabdabrahmamayî). The Shâradâ Tilaka says (1-110-112):

Sâ prasûte Kundalinî shabdabrahmamayî vibhuh
Shakting tato dhvanis tasmân nâdas tasmân nirodhikâ
Tato'rddhendus tatô bindus tasmâd âsît parâ tatah.

"She who is Kundalinî all pervading Shabdabrahman, produces Shakti. From this came Dhvani; from Dhvani, Nâda; from Nâda, Nirodhikâ; from Nirodhikâ, Arddhendu, from Arddhendu, Bindu; and then comes Parâ."

It will be observed that just as there is a sevenfold cosmic development, it is repeated here in the case of individual bodies. Kuṇḍalinî is Shabdabrahman, an aspect of Chaitanya or Consciousness (Chit). By Shakti is here meant Chit entered into by Sattva (Sattvapravishtâ) which is the Paramâkâshâvasthâ. By Dhvani is meant that same Chit when entered into by Sattva (Sattvapravishtâ) penetrated by Rajas (Rajo'nubiddhâ) which is Akshharâvasthâ. By Nâda is meant the same Chit penetrated by Tamas (Tamô'nubiddhâ) or Avyaktâvasthâ. By Nirodhikâ is denoted that same Chit with abundance of Tamas (Tamah-prâchuryyâ); by Arddhendu the same with abundance of Sattva (Sattva-prâchuryya). By the term Bindu is denoted that same Chit when in it there is a combination of the two (Tadubhayasangyogât). This development appears to indicate the gradual process whereby Shakti passes through subtle to more gross forms of potency until it reaches that full potency for manifestation which is the Ghanâvasthâ State or Bindu in which Kriyâ exists in full creative perfection. So it is said "Moved by the strength of Ichchhâ-shakti (Ichchhâshaktibalâkrishtah) illumined by Jnâna-shakti (Jnânashakti pradîpitah)," that Shakti (Sâ shaktih) in male form (Pungrûpinî) who is the Lord (Prabhu) puts forth Her who is called Action (Kriyâkhyâm that is Kriyâshakti).

The Shâradâ then continues :—

Pashyantî madhyamâ vâchi vaikharî shabda-janmabhûh
Ichchhâjnânakriyâtmâsau tejorûpâ gunâtmikâ
Kramenânena srijati Kundalî varnamâlikâm

(Then Parâ) and then came Pashyantî, Madhyamâ and Vaikharî Shabda. In this order Kundalî who is Will (Ichchhâ) Knowledge (Jnâna) and Action (Kriyâ) who is both Light (Tejorûpâ, and Chidrûpâ; in Herself consciousness) and in the form of the Gunas (Gunâtmikâ, that is Prakriti) creates the Garland of Letters.

Parâ is Shabda as Parabindu and is motionless (Nishpanda). This as already explained becomes threefold and the threefold aspects from the Shabda stand-point are Pashyantî, Madhyamâ Vaikharî. Each of these are manifested forms of the Unmanifested Parabindu or Shabdabrahman. It is, as Râghava says, by shifting to another place in Her (Asyâmeva binduh sthânântaragatah) that Bindu which is Para when unmanifested and motionless is called Pashyantî, Madhyamâ and Vaikharî speech (Vâk). Parâ is in the Mûlâdhâra chakra, Pashyantî in Svâdhishthâna (and upwards) Madhyamâ in Anâhata (and upwards) and Vaikharî in the throat. In Kundalî, Shakti is subtle (Sûkshmâ) and in the form of mere Light (Jyotir-mâtrâtmarûpinî) and not an object of hearing

(Ashrotravishayâ). Thence She goes upward (Ûrdhvagâminî) and becomes Pashyantî self-manifesting (Svayang-prakâshâ) in the Sushumnâ Nâdî (Sushumnâmâshritâ). She again becomes Madhyamâ as a form of Nâda (Nâdarûpinî). when reaching the Heart Lotus (Anâhata). Then She goes upward as a mere undifferentiated "hûm" (Sanjalpamâtrâ avibhaktâ). It is She who appearing at the chest, throat, teeth, nose, palate and head assumes the form of all letters (Varna) issuing from the root of the tongue and lips and thus becomes Vaikharî the Mother of all sounds, audible to the sense of hearing (Râghava Bhatta). The same Commentator then says, citing the Kâdimata section of Tantrarâja "Under the influence of one's own will (Svâtmechchhâshaktighâtena) a high (Uttama) form of the Nâda called Parâ generates in the Mûlâdhâra as Prânavâyu (Prânavâyusvarûpatah). This when carried up by will (Ichchhâ) and made to appear in the Svâdhishthâna is called Pashyantî associated with Manas. Gradually led up by Her it is called Madhyamâ associated with Buddhi in the Anâhata. Carried still further upward it is called Vaikharî in the Vishuddha in the region of the throat. Thence it is generated as the Letters from A to Ksha through its presence at the head, throat, palate, lips, teeth, tongue (root, lip and back) nose, palate, and throat (together) lips and teeth (together) and throat and lips (together). Their Akshara-hood (Aksharatva) is said to be due to their being divided into different parts beginning with the letter A and ending with Ksha."

It is Chit-Shakti which is called Parâ that is to say it is Parâ Vâk not moved to vibration by the Mâyâ which reveals (Parâprakâshikâ mâyâ nishpandâ) on account of its bearing the reflection of Chaitanya (Chaitanyâbhâsavishishtatayâ). The vibratory states are Pashyantî and the other two (Saspandâvasthâh pashyantyâdyâh). Pashyantî which is in the nature of Bindu (Bindutattvâtmikâ) in the form of a general (that is not particularised) motion (Sâmânya praspandaprakâsharûpinî) which is manifested in the region between the Mûlâdhâra and the Navel (Mûlâdhârâdinâbhyantaravyaktisthânâ). It is called Pashyantî because of its being Jnâna (Jnânâtmakatvât). It is associated with Manas. Madhyamâ is in the form of the internal and external instruments (Bâhyântahkaranâtmikâ) and manifests as Nâdabindu (Nâdabindumayî). Hiranyagarbha sound (Hiranyagarbharûpinî) in the region extending from the navel to the heart (Nâbhyâdihridayântâbhivyaktisthânâ). It is associated with the Tattvas of specific ideation and so forth (Visheshasangkalpâdisatattvâ). She is Madhyamâ when Buddhi is Madhyamâ. Madhyama is middle that is "in the midst" between Pashyantî which is "Seeing" (Îkshana) and Vaikharî which is

utterance. She is neither like Pashyantî nor does She proceed outward like Vaikharî with articulation fully developed. But She is in the middle between these two. Vaikharî is a form of Bîja (Bîjâtmikâ) as Madhyamâ is of Nâda (Nâdarûpinî, and as Pashyantî is of Bindu (Bindvâtmikâ). Vaikharî is manifested in the region from the heart to the mouth (Hridayâdyâ svântâbhivyaktisthânâ). It is called Vaikharî according to Râghava on account of its particular (Vishesha) hardness (Kharatva). Bhâskararâya (Lalitâ v. 81) derives it from Vi = very; Khara = hard. According to the Saubhâgya Sudhodaya, Vai = certainly; Kha = cavity (of the ear); Ra = to go or enter. But according to the Yogashâstras the Devî who is in the form of Vaikharî (Vaikharîrûpâ) is so called because She was produced by the Prâna called Vikhara. This is Virâtshabda that is the manifested letters which singly, or in combination, make certain sounds which are called Mantras. Strictly speaking all uttered sounds are Mantras, all uttered speech having a common origin or development: but in the more usual sense, Mantra means those letters or combination of letters which are used in Upâsanâ and Mantrayoga and are the Mantras of the Devatâs of Shastric worship. The Arthasrishti of Kundalinî are the Kalâs which arise from the letters such as the Rudra and Vishnumûrtis their Shaktis and so forth.

The root "Man" means "to think" and the suffix "tra' indicates the saving character of Mantra. Mantra is thus a power (Shakti) which is thought-movement vehicled by a vital force (Vâyu) which is revealed in speech. Shabdabrahman is all-pervading, undifferentiated Shakti, and Mantra is its particular manifestation. It is Varnâtmakashabda (Lettered sound) manifested by Âkâsha caused by the contact of the surrounding air with the vocal organs, the formation of which in speech is in response to the mental movement or idea, which by the will thus seeks outward expression in audible sound. All Shabda has its corresponding Artha, for neither can be disassociated from the other. The word "Artha" comes from the root "Ri" which means to get, to know, to enjoy. Artha is that which is denoted by Shabda and is that which is known and enjoyed. This Artha is either subtle (Sûkshma) or gross (Sthûla). The latter is the outer physical object which speech denotes and the former is the Vritti (modification) of the mind which corresponds to the gross Artha: for as an object is perceived the mind forms itself into a Vritti which is the exact mental counterpart of the object perceived. The mind has thus two aspects in one of which it is the perceiver (Grâhaka) and in the other the perceived (Grâhya) in the shape of the mental impression. That aspect of the mind which cognises is called Shabda or Nâma

(name) and that aspect in which it is its own object or cognised is called Artha or Rûpa (Form), Shabda being associated with all mental operation. In the evolution of the universe the undifferentiated Shabda divides itself into subtle Shabda and subtle Artha which then evolve into gross Shabda and gross Artha. For the cosmic Mind projects its subtle Artha on to the sensual plane which is then a physical gross Artha named in spoken speech. Thus the subtle Shabda associated with cognition is called Mâtrikâ and the subtle Artha is the mental impression; whilst the gross Shabda are the uttered letters (Varna) denoting the gross outer physical object (Sthûla artha).

Just as the body is causal, subtle, gross, and as there are three cosmic and individual states, dreamless sleep, dreaming, waking; Prâjna., Taijasa, Vishva; Îshvara, Hiranyagarbha, Vaishvânara or Virât; and a fourth transcendent state or Turîya; so there are three states (Bhâva) of sound Pashyantî, Madhyamâ, Vaikharî developed from a fourth supreme and undifferentiated state (Parâ). This last and Pashyantî represent the causal aspect of Shabda, for Pashyantî is the actual moving aspect of the unmoving Parâ; Madhymâ is Hiranayagarbhashabda. This Sûkshmashabda and its corresponding Artha belonging to the subtle body (Linga Sharîra). In creation the Cosmic Mind first develops Pashyantîshabda and Artha, and then projects this subtle Artha into the world of sensual experience and names it in spoken speech developed in the throat and issuing from the mouth. Vaikharî is Virâtshabda belonging, as well as the physical objects it denotes, to the gross body (Sthûla sharîra). This last Gross Shabda is language that is sentences (Vâkya), words (Pada) and letters (Varna) which are the expression of ideas and Mantra. Pashyantî is characterised by non-particular general movement (Sâmânyaspanda) the first undefined push of the Vâyu towards manifestation; Madhyamâ is specific movement (Visheshaspanda), the Vâyu commencing to differentiate, and Vaikharî is Spashtataraspanda that is the clear separate movements of articulate speech. Mental Artha is a Sangskâra an impression left on the subtle body by previous experience and which is recalled when the Jîva re-awakes to world-experience and recollects the experience temporarily lost in the cosmic dreamless state (Sushupti) which is dissolution (Pralaya). The Cause (Kârana) which arouses this Sangskâra is the Shabda or Nâma, subtle or gross, corresponding to that particular Artha. There is thus a double line of creation from the Shabdabrahman namely language expressive of ideas and the objects which these denote. Uttered speech is a manifestation of the inner "naming"

or thought which is similar in men of all races. For this reason a thought-reader whose cerebral centre is *en rapport* with that of another may read the hidden "speech" that is the thought of one whose spoken speech he cannot understand. Vaikharîshabda however differs in various races owing to racial and climatic conditions, the physical formation of the vocal organs and so forth. But for each particular man speaking any particular language, the uttered name of any object is the gross expression of his inner thought movement. It evokes that movement and again expresses it. It evokes the idea and that idea is consciousness as mental operation. That operation can be so intensified as to be itself creative. This is Mantra-chaitanya when thought is not only in the outer husk but is vitalised through its conscious centre.

The above is but the Mantra way of saying that the homogeneous Consciousness differentiates as Shakti and appears as subject (Shabda) and object (Artha) at first in the subtle form of mind and its contents generated by the Sangskâra and then in the gross form of language as the expression of Ideas and of physical objects (Artha) which the creative or Cosmic Mind projects into the world of sensual experience to be the source of impressions to the individual experiencer therein. The natural name of anything is the sound which is produced by the action of the moving forces which constitute it. He therefore, it is said, who mentally or vocally utters with creative force the natural name of anything brings into being the thing which bears that name. Thus "Ram" is the Bîja of fire; and is said to be the expression in gross sound (Vaikharîshabda) of the subtle sound produced by the activity of, and which is, the subtle fire-force. The mere utterance however of Ram or any other Mantra is nothing but a movement of the two lips. When however the Mantra is awakened (Prabuddha) that is when there is Mantra-chaitanya then the Sâdhaka can make the Mantra work. However this may be, in all cases it is the creative thought which ensouls the uttered sound which works now in man's small magic just as it first worked in the grand magical display of the World-Creator. His thought was the aggregate, with creative power, of all thought. Each man is Shiva and can attain His power to the degree of his ability to consciously realise himself as such. Mantra and Devatâ are one and the same. By Japa the presence of the latter is invoked. Japa or repetition of Mantra is compared to the action of a man shaking a sleeper to wake him up. The two lips are Shiva and Shakti. Their movement is the coition (Maithuna) of the two. Shabda which issues herefrom is in the nature of Bindu. The Devatâ thus produced is

as it were the son of the Sâdhaka. It is not the Supreme Devatâ (who is actionless) who appears, but in all cases an emanation produced by the Sâdhaka for his benefit only. The Boy-Shiva (Bâla-Shiva) who thus appears is then made strong by the nurture which the Sâdhaka gives to his creation. The occultist will understand all such symbolism to mean that the Devatâ is a form of the consciousness of the pure Sâdhaka which the latter arouses and strengthens and gains good thereby. It is his consciousness which becomes Bâla-Shiva and which when strengthened the full grown Divine Power Itself. All Mantras are in the body as forms of consciousness (Vijnânarûpa). When the Mantra is fully practised it enlivens the Sangskâra and the Artha appears to the mind. Mantras are thus a form of the Sangskâras of Jîvas—the Artha of which appears to the consciousness which is pure. The essence of all this is—concentrate and vitalise thought and will-power. But for such a purpose a method is necessary namely language and determined varieties of practice according to the end sought. These, Mantravidyâ, (which explains what Mantra is,) also enjoins. For thought, words (gross or subtle) are necessary. Mantravidyâ is the science of thought and of its expression in language as evolved from the Logos or Shabdabrahman Itself.

It is in this sense that the universe is said to be composed of the Letters. It is the fifty (or as some count them fifty-one) Letters of the Sanskrit alphabet which are denoted by the Garland of severed heads which the naked Mother Kâlî, dark like a threatening rain-cloud, wears as She stands amidst bones and carrion, beasts and birds, in the burning ground, on the white corpse-like (Shavarûpa) body of Shiva. For it is She who "slaughters" that is withdraws all speech and its objects into Herself at the time of the dissolution of all things (Mahâpralaya). From Her in Her aspect of Mahâkundalî coiled round the Shivabindu they are derived. Mahâkundalî when with one coil is Bindu, with two Prakriti-Purusha; with three the three Shaktis (Ichchhâ, Jnâna, Kriyâ and the three Gunas, Rajas, Sattva, Tamas) with three and a half She is then actually creative (Srishtyunmukhî) with Vikriti. Then with four coils and so on to 51 She is according to the Shaktisanggama Tantra (Utpatti Khanda, Ullâsa 1) Ekajatâ, Ugratârâ, Siddhakâlî, Kâlasundarî, Bhubaneshvarî, Chandikeshvarî, Dashamahâvidyâ (ten coils), Smashânakâlikâ, Chandabhairavî, Kâmatârâ, Vashîkaranakâlikâ, Panchadashî, Shodashî, Chhinnamastâ, Mahâmadhumatî, Mahâpadmavatî, Ramâ, Kâmasundarî, Dakshinakâlikâ, Vidyeshî, Gâyatrî (24 coils) Panchamî, Shashthî, Mahâratneshvarî, Mûlasanjîvanî Paramâkalâ, Mahânîlasarasvatî, Vasudhârâ, Trailokya

mohinî, Trailokyavijayâ, Mahâkâmatârinî, Aghorâ, Samitamohinî, Bagalâ, Arundhatî, Annapûrnâ, Nakulî, Trikantakî, Râjeshvarî, Trailokyâkarshinî, Râjarâjeshvarî, Kukkutî, Siddhavidyâ, Mrityuhârinî, Mahâbhagavatî, Vâsavî, Phetkârî, Mahâshrîmâtrisundarî, and Shrîmâtrikotpattisundarî (coils 51) respectively. Each coil is said to represent the Mâtrikâ or subtle form of each of the letters (Varna) and to denote the number of Kûtas or divisions in the Mantras of each of these Devatâs. Mahâkundalî coiled round the Shivabindu, as it were a mathematical line without magnitude, makes with it one point. When the time for creation comes She uncoils Herself and creates the whole universe in the form of the Letters and the objects which they denote. Having so created it She again rests as Kundalî in the root bodily centre (Mûlâdhâra) of all living creatures from which She manifests as Pashyantî Madhyamâ and Vaikharî Shabda. Man's body is called in the Tantras a microcosm (Kshudrabrahmânda) containing within itself all which is in the universe (Mahâbrahmânda) of which it is a part. The Yoginîhridaya Tantra (Sangketa 1) says that when Shakti first "sees" (that is ideates) She is Paramâ Kalâ in the Mother form (Ambikârûpâ) which is both supreme Peace (Paramashântâ) and Supreme Speech (Parâ vâk). She sees the manifested Shabda from Pashyantî to Vaikharî. The Pashyantî state is that in which Will (Ichchhâ shakti) is about to display the universe then in seed (Bîja) form. This is the Shakti Vâmâ. Madhyamâ Vâk which is knowledge (Jnâna) is Jyeshthâ. Here there is the first assumption of form as the Mâtrikâ (Mâtrikâtvam âpannâ) for here is particular motion (Visheshaspanda). The Vaikharî state is that of Kriyâ shakti (action) whose form is that of the gross universe. As the former Shakti produces the subtle letters or Mâtrikâ which are the Vâsanâ, so the latter is the Shakti of the gross letters Varna) of words and their objects. These letters are the Garland, of the Mother (Varnamâlâ) issuing from Her as Kundalî and absorbed by Her in the Yoga which bears Her name.

As the Yogakundalî Upanishad says :—"That Vâk (Power of speech or Logos) which sprouts in Parâ, gives forth leaves in Pashyantî, buds in Madhyamâ, and blossoms in Vaikharî. By reversing the above order sound is absorbed. Whoever realises the great Lord of Vâk the undifferentiated illumining Self is unaffected by any word (Shabda) be it what it may." As the Hathayogapradîpikâ (IV. 101-102) concisely says "Whatever is heard in the form of sound is Shakti. The absorbed state (Laya) of the Tattvas (Prakriti's evolutes) is that in which no sound exists. So long as there is the notion of Ether, so long is the sound (that is vibration)

heard. The soundless is called Parabrahman or Paramâtmâ, "Shabdabrahman is thus the Brahman in its aspect as the cause of the manifested Shabdârtha. It is the ideating kinetic aspect of the undifferentiated Ether of Consciousness (Chidâkâsha) of Philosophy and the Saguna Brahman of worship. It is Chit Shakti vehicled by undifferentiated Mâyâ Shakti or the manifesting Godhead uncreated, unborn, eternal, evolving the changing worlds of name and form (Nâmarûpa) by its wondrous and unscrutable Mâyâ. Therefore as Chandî says "Reverence to Her Who is eternal, Raudrî, Gaurî, Dhâtrî reverence and again reverence; to Her who is the Consciousness in all beings reverence and again reverence."

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